



MARCH 1974

youth

MAGAZINE

Travel is an education for
teens who are ready and
who plan in advance

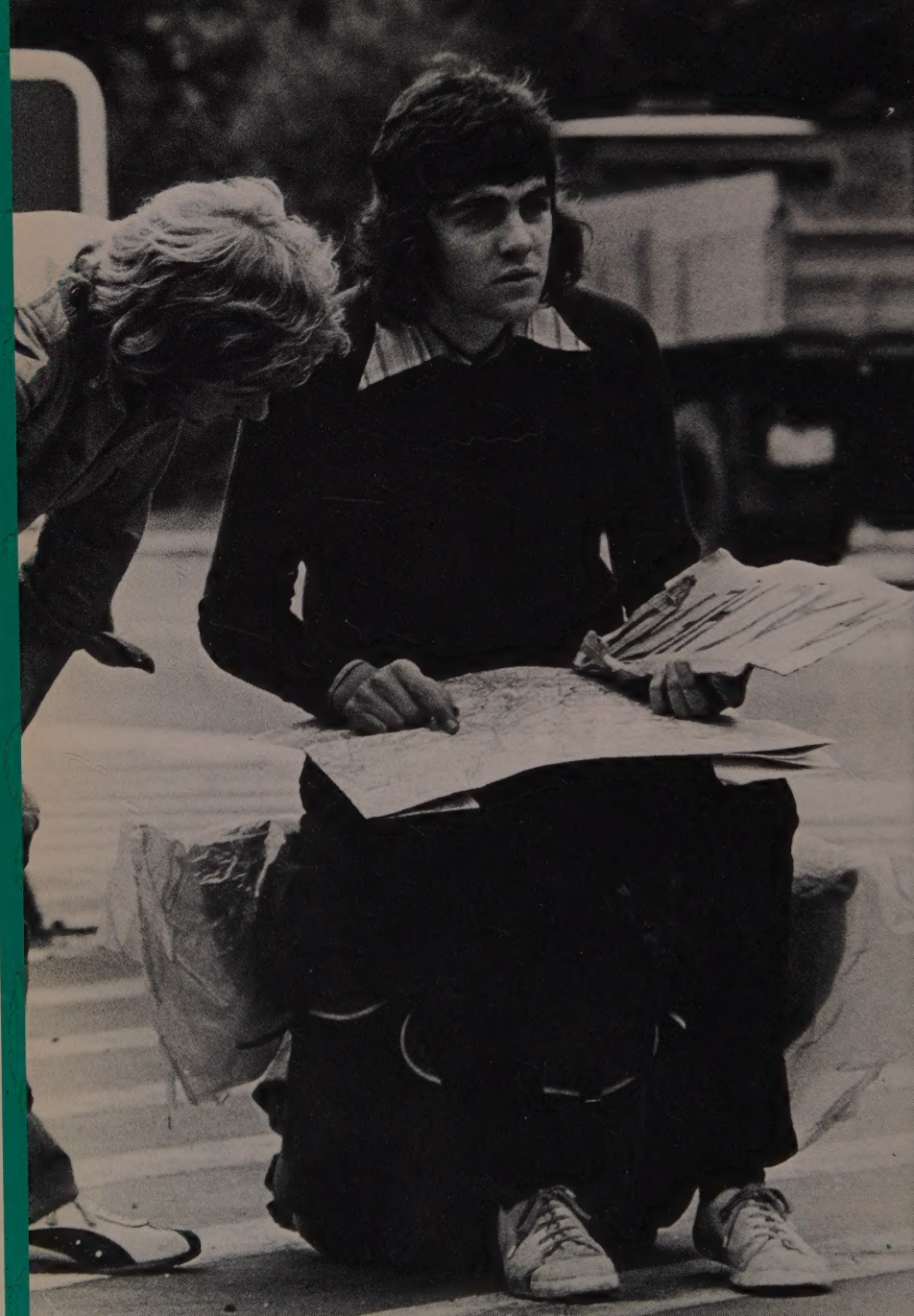
Bill Withers writes songs
that make others stars and
give everyone a lift

Who are these charismatics
who are on the move
among mainline churches?

Religious Education

EXHIBIT

Pacific School of Religion



YOUTH TRAVEL

Travel can be an education, as well as fun. And predictions are that the current fuel shortage will not diminish the growing trend of youth on the move, especially during the summer.

In the past, most young travelers have been ingenious about getting places at minimum cost. There's a kind of pride in traveling long distances without spending a lot. For them, it's part of the growing-up adventure. And for many, it's a financial necessity.

And without fuel, their young ingenuity will be put to the big test. It means finding ways to get rides on the fewer planes, trains, buses, and cars. It means getting more mileage from less gas for their own cars and motorbikes. It means getting in shape for bicycling tours. But, if they don't have to work to save money for the future, they'll be on the move again this summer in the United States, Canada, and overseas.

TRAVEL IN NORTH AMERICA

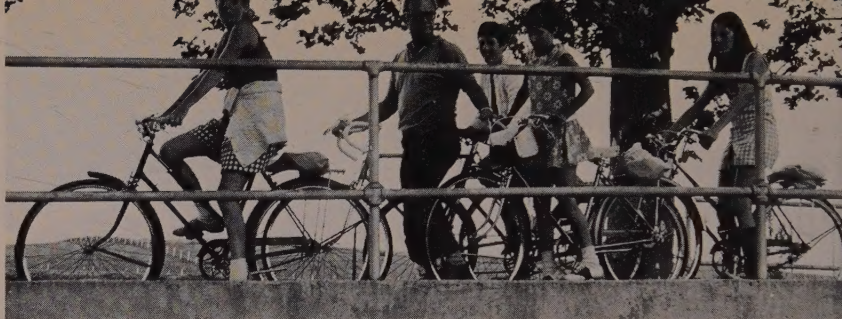
"In Canada everyone seems to give the young traveler the benefit of the doubt," reports a young

woman hitchhiker who had been zig-zagging her way across the continent, sometimes in Canada, sometimes in the northern part of the United States.

"The Canadians assume that you're all right, they almost seem to envy you, they want to help you. It's a way for them to travel vicariously, to be young again. But in the U.S., people naturally assume that you're up to no good, that they have to watch out for you. The cops throw you off the road, the people won't help you; they call you names. The vibes are just really different."

The Canadian government, as have most European countries, seems to have legitimized youth travel with its ten-million-dollar-a-year program of helping Canadians see Canada, especially the youth.

"And the Canadian people appear to go along with the idea that a country will be truly united only if it is run by a generation that knows how the other half lives," comments one observer. "More than the United States, Canada seems able to think about what kind of people it is producing. It



YOUTH

MARCH 1974, VOL. 25, NO. 3

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YOUTH magazine is published for high school young people of the United Church of Christ, the Episcopal Church, the United Presbyterian Church in the U.S.A., the American Lutheran Church, the Moravian Church, the Lutheran Church in America, and the Presbyterian Church in the U.S.

YOUTH is also recommended for use among the young people of the Anglican Church of Canada.

YOUTH magazine is published monthly by the United Church Press, 1505 Race Street, Philadelphia, Pa. 19102

Second Class postage paid at Philadelphia, Pa., and at additional mailing offices.

Accepted for mailing at a special rate of postage, provided for in Section 1103, Act of October 3, 1917, authorized June 30, 1943.

SUBSCRIPTION RATES: Single subscriptions, \$5.00 a year; two years for \$9.00. Group rates, three or more to one address, \$3.50 each. Single copies 50 cents. Rates higher outside the North American continent.

SUBSCRIPTION OFFICES: YOUTH magazine, Room 1310, 1505 Race St., Philadelphia, Pa. 19102. For United Presbyterian subscription rates: 1132 Witherspoon Bldg., Philadelphia, Pa. 19107.

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DESIGNERS: Bob and Sandy Bauer

Photo, Front Cover: Ken Touchton

Photo, Back Cover: Stephen Barefoot, The Experiment in International Living

recognizes that travel induces maturity, encourages independence and broadens horizons."

The Canadian government encourages community organization to plan summer travel for groups of people, especially the youth and the underprivileged. It also administers the Young Voyageur program for thousands of students aged 15 to 17 to visit areas of Canada of their choice. Summer job placement in other parts of the country is funded. And finally the government provides a nationwide network of youth hostels.

Who are these young adults whom the U.S. public so often suspects? Besides the educationally motivated feminine hitchhiker they are soldiers on furlough, college students going to and from home, a young driver whose car broke down nearby, a student from Thailand on his first visit to the U.S., an asthma sufferer testing out a new climate, four Quebec nurses waiting overnight for bus connections to the coast, responsible youth from stable families in your neighborhood and mine. Or a few of these travelers are ir-

Biking is slower and more strenuous but freest of all, if you want to see sights, meet people, and feel vibes

sponsible and they seem to attract all of the media coverage.

"Youth on the road often seem to be the scapegoats for feelings that they themselves have not engendered," observes Rev. J. Wilbur Patterson, a Presbyterian leader in a national youth-on-the-move ministry in the United States. "If their style of hair and/or clothing marks them different, they may be targets of attacks against them as 'outsiders' while the bitterness behind those attacks often has other causes. They may be subject to harrassment by police as possible 'runaways' or even on vague 'vagrancy charges' if not under the more obvious antihitchhiking laws. Behind such action lies a climate of public opinion that may shift unpredictably from warm to downright cold."

To influence such U. S. public opinion, Mr. Patterson's office is one of a number of church, educational, and youth-serving agencies developing a coalition of groups interested in a national U. S. network of accommodations for mobile youth. Called PAN—the People's Accommodation Network, they are

YOUTH TRAVEL IN U.S. AND CANADA

● **Where to Stay: U.S.A.**—A 200-page book with maps, tips on saving money while traveling by air, bus or car, and a comprehensive listing of inexpensive lodging in all 50 states (published by Council on International Educational Exchange and Arthur Frommer and distributed by Simon and Schuster, 1974) \$2.50.

● **Handbook Canada**—A survival manual on inexpensive travel in Canada (written by Ray Amira and Dave Rideout, published by Transglobular Functions, available from CIEE) \$1.95.

● **Guidelines for Developing Low-Cost Accommodations**—A handbook with tips on how to start a hostel locally, a list of low-cost overnight facilities, and a bibliography of relevant books, periodicals, and other publications (compiled by the People's Accommodation Network and published by the Commission on Voluntary Service and Action, Room 665, 475 Riverside Drive, New York, N.Y. 10027)

● For information on inexpensive, safe overnight lodging and on group biking trips, write American Youth Hostels, National Campus, Delaplane, Va. 22025.

● For inexpensive and approved campsites, contact federal and state parks, KOA (Kampgrounds of America, Inc., P.O. Box 1138, Billings, Mont. 59103), or see the Rand McNally Guide to Camping Sites.

encouraging local groups to initiate inexpensive overnight accommodations wherever they may be lacking.

Most experienced young travelers will tell you that what makes traveling difficult is the unavail-

ability of inexpensive, safe, clean and friendly places to stay.

If your church, or school, or local YMCA, or another community group is interested in studying the possibilities in your community for a hostel, contact the

HIGH SCHOOL STUDENTS ABROAD

● A primary source of information and the place to get your all-important International Scholar Identity Card is: Council on International Educational Exchange, 777 United Nations Plaza, New York, N.Y. 10017.

Three helpful publications available from CIEE:

● **Student Travel Catalog** — A pamphlet describing low-cost student travel services of the Council on International Educational Exchange (CIEE). Free.

● **High School Students Abroad** — A brief summary of essentials, guidelines, helpful books, programs and opportunities for high school students to work, study and travel abroad (CIEE, 1973-74) 50 cents.

● **Whole World Handbook: Student Guide to Work, Study, and Travel Abroad** — This book tells just about everything you want to know about the subject and lists most of the well-known organizations and publications that are helpful to traveling students (published by CIEE and Arthur Frommer and distributed by Simon and Schuster, Inc., 1974-75) \$2.95.

● To get information on youth hostels and on biking tours and

to apply for a membership card in the International Youth Hostel Federation, write: American Youth Hostels, Inc., National Campus, Delaplane, Va. 22025.

● **Youth Travel Abroad: What to Know Before You Go** — A brochure including information on how to judge a travel program, about charter flights, and where to get help when in trouble overseas. (Published by the U.S. Department of State, available free from an American Express office, or for 20 cents from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402).

● Talk with someone your age who has already been where you are going.

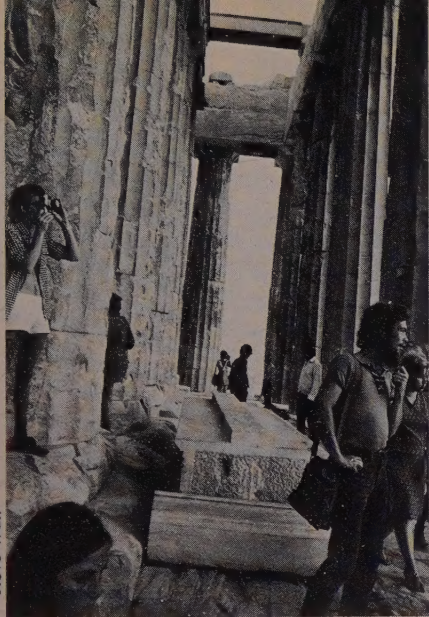
Guides to Other Countries

Guidebooks for young travelers abound for every country and continent. The following three are especially good for Europe:

● **Let's Go: Europe** (Harvard Student Agencies, Inc. Revised annually) \$2.95.

● **Europe Under 25: The Young Person's Travel Guide** (Edited by Eugene Fodor and J. Marks-Highwater, published by David McKay, New York, 1974) \$4.95.

● **Europe on \$5 and \$10 a Day** (Arthur Frommer, Inc., New York, Revised annually) \$3.50.



To get the most out of your trip, you've got to do your homework well and then be ready for the unexpected

People's Accommodation Network,
c/o Commission on Voluntary
Services and Action, Room 665,
475 Riverside Drive, New York,
N.Y. 10027.

MAKING TRAVEL MORE HUMAN

Treating people as human beings is a top priority for young travelers, whether at home or abroad. And U.S. travelers have a bad stereotype to overcome. "The ugly American" is an image that the U.S. tourist unwittingly promoted overseas for several gener-

ations and now that ugliness is being magnified by those young U.S. travelers who feign poverty while stoned on expensive drugs and who ironically reject the materialistic U.S. tourist.

If you wish to get to know the people of other lands you visit, listen to them and don't always tell them all about us. Attempt to speak their language. Don't rush your visit by trying to see too much. Try not to be always with other Americans. Do your homework in advance of your trip so that you feel more at ease there and can better enjoy the benefits of places and people. See listings of resources for making the most of your travel, especially the booklet, **High School Students Abroad.**

"When I think back about my host family in Mexico, I think not of foreigners, but of human beings," reports a U.S. teen-age exchangee. "This could not have happened, I believe, if I had not quit my American culture for a while, become completely submerged in Mexican ways of life, and as a result, been able to share their lives with them. I learned personally that people, no matter how different their cultures, are all human, and we, as humans, may not hold common values, but we do share the basic elements that make us human. Once we establish in our minds that we are all human and share transcending needs and desires, then perhaps we can be-

come more tolerant of our differences."

ARE YOU READY TO TRAVEL?

For many parents of high-school-age youth, for you to travel on your own, even with a tour group or as part of a recognized international organization, is scary for them. They're worried about your well-being. But, if you are at all interested in travel, you do have to convince them—and yourself—that you're ready for such a venture, that you're going for the right reasons, and that you know enough about what you'll be doing while you're gone that you and they know it is well worth the money, concern, and risk involved while you're away.

Much parental hesitation is often removed by the value and safety factor of the program you'll be involved in—such as a guided tour, a programmed summer camp, a study abroad, a homestay with a family in another state or country, an organized volunteer project, or a paying job away from home. Using the resources listed on these pages, you'll have to do your homework well, but, in your favor are some worthwhile study, work, and travel programs both at home and overseas. Although most programs have been aimed primarily for college-age youth, there are increasing numbers of programs for teenagers, 15 and 16 years of age and older.



Seeing a nation from the personal level gives you a better idea where that nation is as a people

If you're "just traveling," then the way in which you travel, where you're staying overnight, where you're going, and who you'll be with, all start raising questions you'll have to answer. Money (and now fuel availability) will probably determine your mode of travel. But so will your reasons for going. Flying, for example, will cause you to miss much of the "feel" of the land and its peoples, but will save travel time getting you to your destination. On the other end, hitchhiking is more risky but

WHAT'S THE BEST OVERSEAS STUDY-TRAVEL PROGRAM FOR YOU?

In evaluating a work, study, homestay or tour program abroad, the guidelines in the following publications are helpful:

- **Guidelines for the Appraisal of Travel-Study Tours for Secondary School Students** (Commission on Secondary Schools, North Central Association, 5454 South Shore Drive, Chicago, Ill. 60615) Free.

- **Study Abroad: Suggestions for Selecting Study-Travel Tours for Secondary School Students** (U.S. Department of Health, Education and Welfare. Available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 10011) 15 cents.

- **Criteria for Evaluating Foreign Study Programs for High School Students** (Reprinted from Foreign Language Annals, Vol. 1, No. 4, May 1968. American Council on the Teaching of Foreign Languages, 62 Fifth Ave., New York, N.Y. 10011) 15 cents.

- **Evaluation of High School Programs Abroad: A Bibliography** (CIEE) Free.

- **A Word of Caution** (Available free from the Director of Public Information and Reports Staff, Bureau of Educational and Cultural Affairs, U.S. Department of State, Washington, D.C. 20520).

Samples of Study Programs Abroad

The deadline for applying for most study programs for 1974 has already passed, but in planning for the future you can check with the following two books:

- **Summer Study Abroad**—This book lists summer courses of-

fered by U.S. schools and organizations and foreign institutions (Institute of International Education, 809 United Nations Plaza, New York, N.Y. 10017) \$2.00.

- **The New Guide of Study Abroad**—Information on summer courses, full-year courses, and degree programs abroad with a section for high school students. (Written by John Garraty, Walter Adams, and Cyril Taylor and published by Harper and Row) \$2.95.

Serving and Meeting People Overseas

Getting to know people of other cultures is a major purpose of the following organizations and their programs overseas:

- **SERVAS** (an organization that sponsors a world-wide "meet-the-people" program for travelers in 48 countries). Write: U.S. SERVAS, Inc., P.O. Box 790, Chelsea Station, New York, N.Y. 10011.

- **Commission on Volunteer Service and Action**, 475 Riverside Drive, Room 665, New York, N.Y. 10027. (Send for **Invest Yourself**, a booklet listing voluntary service opportunities in the U.S. and overseas; \$1.25.)

- **International Christian Youth Exchange**, 55 Liberty St., New York, N.Y. 10005.

- **The Experiment in International Living**, Putney, Vt. 05346.

- **International Division, National 4-H Foundation**, 7100 Connecticut Ave., Washington, D.C. 20015.

- **Youth for Understanding**, 2015 Washtenaw Ave., Ann Arbor, Mich. 48104.

- **American Youth Hostels, Inc.**, National Campus, Delaplane, Va. 22025.

cheaper and more for "meeting the people." Bicycling is slower and more strenuous but freest of all, not only in terms of seeing the land and its people, but in terms of your own vibes. For many, the bus or train is the best bet, especially if taken in short hops.

If you don't have places (friends and relatives along the way) for staying overnight, there is a growing number of inexpensive hostels and campsites both at home and overseas (see the listings).

It's best when you're "just traveling" to have along a companion or two you can trust. Or maybe you can stir up a group of friends at school or at church to plan a trip together, especially by bicycle. Professionally-organized tour groups (made up of people from all over) can be fun to be with, but (depending on the leader) they may not give you the freedom to see as much as you'd like.

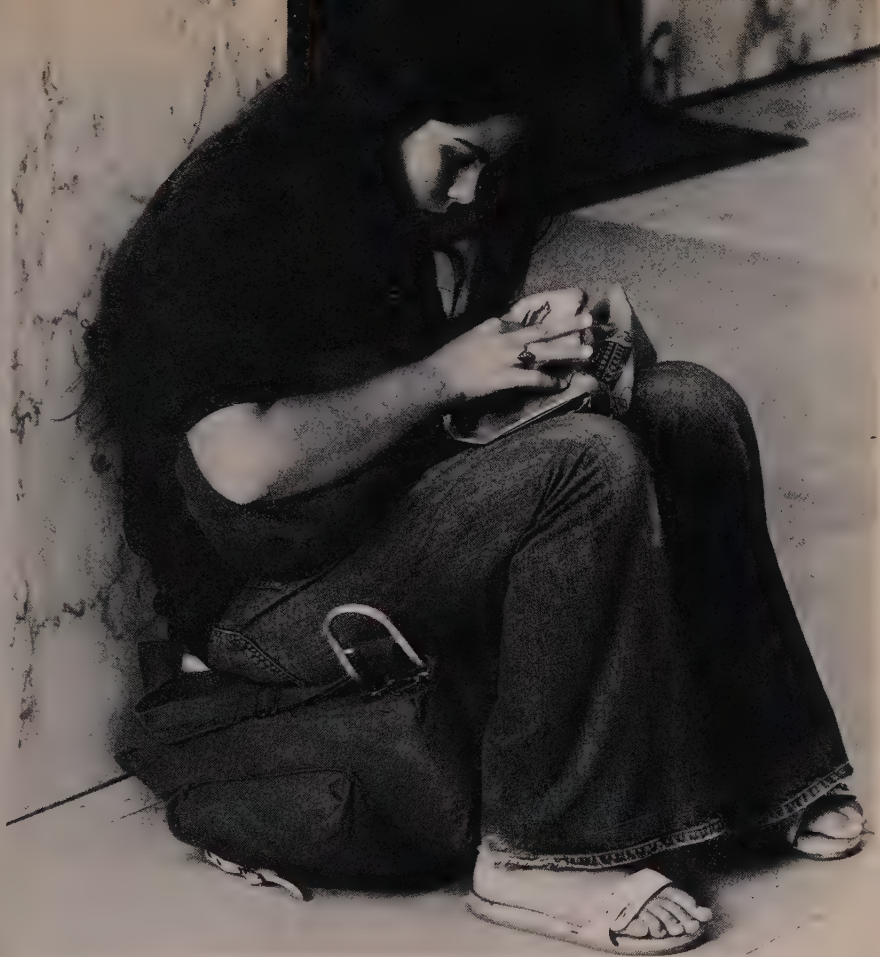
WHY TRAVEL?

But the primary question is: **Why** do you want to travel? The most frequent, and generally acceptable, answers are: "Wanting to learn about and visit other places of historic and cultural interest, meeting different types of people than those you've known all your life, seeking a chance to prove yourself in terms of handling personal responsibilities on your own and developing a self-identity of who you are, and, finally, wanting

to experience the world in more and in different ways than are available to you now while living with your parents and attending your school." None of these are necessarily a rejection of your family, school, hometown, or church, but simply a healthy desire to expand your horizons and to grow responsibly as a human being. For example, seeing a nation from this personal level gives you a better feel for where that nation is as a people.

But a dangerous reason for taking to the road is if you are "running away" from an impossible situation at home or if you are being "kicked out" by your parents for the summer because of the own lack of a solution to or commitment for a bad situation. In either case, you and/or your parents are copping out on a problem. If you get on the road alone in such a mixed-up mood, you can be ripe for the wrong solutions to an already bad situation. Of course, sometimes such escapism is rewarded when you find the "right kind of people" on the road but such a rescue is rare and you're running away is a risk that both you and your parents share if you're not willing to face up to the problems at home.

The final question is: Are you ready as a person to go? Are you mature enough to be on your own? Do you have enough sense of security, self-confidence and ind



Ken Touchton

To be away from home on your own takes maturity, self-confidence, ingenuity, and openness to growth

pence to make it on your own? Of course, you really never know until you're actually on your own—that's a test of growing up. Are you and your parents ready for that test? If so, you're on your way.

It's a lot of work, but it might

be one way you can help your community celebrate the 200th birthday of the U.S. in 1976 when PAN predicts a major invasion of youthful travelers from all over the world. And it might help more U.S. youth know their own nation. □

PILGRIMAGE TO MEGALOPOLIS



a collection of transparencies by Doug Brunner

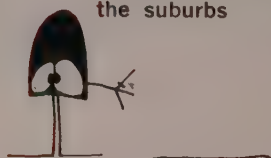
with a cast of millions



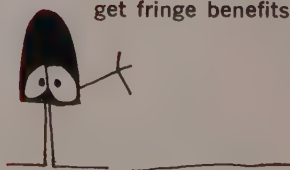
new york is one of the
greatest shows on earth



the people who live in
the suburbs



get fringe benefits





it's too cold to hitch
to new york



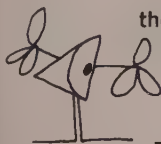
my car wouldn't
make it



plane's too expensive



the train costs more
than . . .



the bus



taking the bus isn't
a choice
it's the end process
of elimination



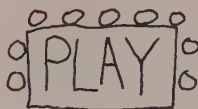
when i travel to the
wilds of
new york city



i bring my backpack



you could get lost
for weeks there



do you believe
all the
nudity . . .



i think that
play needed
more dress
rehearsals . . .



i've never seen so
many skyscrapers



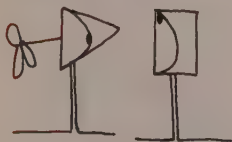
it makes us very
small . . .



but people built
them



i think it makes
us very big



pigeons are
everywhere



i hate
them

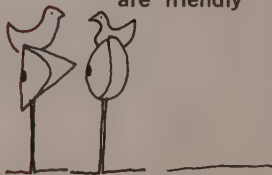
people are always
feeding them



they sense we're
tourists



well at least
some
new yorkers
are friendly

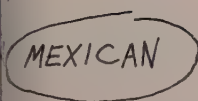




new york has
such a variety
of restaurants



your taste buds
can travel around
the world



it's a culinary
delight



let's stop here,
my stomach's
never been to
bavaria



a coffee house is
a relaxing place
to go



you have
something
to drink
and just sit
awhile



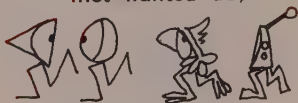
no hurry



the main course
is your
conversation



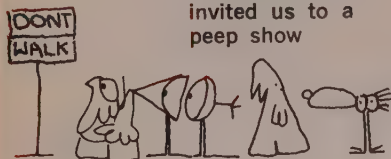
the first
new yorker we
met wanted 15¢



the second was
selling drugs



and the third
invited us to a
peep show



who do they think
we are



tourists



if i worked in a
skyscraper i'd be
claustrophobic



you can't open
windows



outside is
40 stories down
air is pumped



your problems
are groundless





A red-tinted photograph of a Mardi Gras float. The float is ornate, with a large, dark, arched structure at the top. Several people in costumes are visible on the float. One person in the foreground is wearing a light-colored, possibly white, costume with a mask. Another person is visible behind them, also in costume. The float appears to be moving through a crowd, with some foliage or decorations visible at the bottom. The overall tone is festive and celebratory.

MARDI GRAS

FOR THE YOUNG,
IT'S A QUESTION OF
SURVIVAL

Text by Susan M. Grant



Tom Gottsball

"As is true with any hospitable hostess, New Orleans is happy to entertain her good friends. But what these good friends must understand is that Mardi Gras and the whole Carnival season is actually a great big rollicking family party given by the people of New Orleans for themselves . . . Come and enjoy our fine restaurants, our entertainment, our shops, and our Mardi Gras. But please come as a paying guest . . ."

With these words the Tourist Commission of New Orleans ruefully tries to dispel the long-standing image of the Mardi Gras as a giant free-for-all.

"We still can't get New Orleans to realize that if you throw a carnival and advertise it as "the biggest free show on Earth," people are going to take you at your word," says Linda Gravatti, 1973 Mardi Gras Coalition coordinator. "Three years ago, a group of concerned people here got together to try to bring about a peaceful Mardi Gras. We

concentrated on housing, food resources, legal aid, medical aid, and information. We also put hundreds of people on the street wearing white armbands, with the idea that maybe we could break up some things before the police had to get involved."

What is this Mardi Gras confrontation with the police all about?

Every year before the fasting season of Lent, three groups of individuals come together for the revelry of "Carnival" in New Orleans. The people of New Orleans—average citizens, merchants, the city fathers and the police—are already there, and they prepare and wait. The "paying guests"—the middle class, middle-aged tourists—arrive by the thousands, ready to drink, party, shop, carouse and spend. And the young street people, eager for their own revelry, arrive with little more than a sleeping bag and a vision of free fun, dope, food and booze. They come by the thousands. New Orleans receives the tourists with



Linda Gravatti, 1973 Mardi Gras Coalition coordinator.

open arms (and cash registers). The young with little to spend are lucky if they manage to survive the week of "Carnival" with enough to eat and without a trip to jail.

Mardi Gras wasn't always like this. Originally begun as a religious festival, the early French settlers celebrated the killing of a fatted calf before the dawn of Ash Wednesday and the meatless days of Lent. In 1827, a group of students returning from studies in Paris, donned costumes and danced through the streets in mimicry of a similar celebration they had observed while away at school. By 1857, private groups (called "krewes") began to

form and to devise parades centered upon one theme, which changed from year to year. During the last 95 years, Mardi Gras has changed very little, although it has attracted increasing numbers of people each year, providing a lucrative tourist market for the local merchants.

For years the Tourist Commission of New Orleans, as well as other private advertisers, has touted the Mardi Gras as the "greatest free show on Earth." Unfortunately this is very far from the truth, and New Orleans has learned to regret the results of its misrepresentation. It would have been far more honest to say from the beginning that the Mardi Gras is a series of parades and balls financed by private individuals who certainly enjoy the extra business that their fun-making attracts to New Orleans, but who wish to keep the "party" a "family affair." The problem, as they see it, is that not only those who wish to make merry and pay handsomely for the excitement have come to Mardi Gras, but also those who wish to participate in the same excesses, without lining the pockets of local profiteers. So New Orleans has been faced with the embarrassing and difficult problem of having to tell its "friends" that they better be ready to pay for their "free" show.

Where, then, does this leave those who have been seduced by lavish advertising to the contrary, and by films like "Easy Rider" which make New Orleans seem like a winter

The police work long days and are pressured by business people to get rid of "undesirables"

mecca for street people?

Up until now, the Mardi Gras Coalition alone has tried to deal with the pressing needs of those less affluent persons New Orleans attracts, to be a buffer between often hostile groups of tourists, kids and authorities. Their purpose is singular: to provide resources for those persons the city does attract, by its history and advertising, but whom the city rejects.

Unfortunately, New Orleans has taken almost the same if-you-ignore-it-it'll-go-away attitude toward the needs and the intent of the Coalition as it has towards the problems which the Coalition seeks to solve, even though the Coalition is officially supported by groups such as the YMCA, the Jaycees, a group called Emergency Housing for Youth, the Travelers Aid Society, and a few other private agencies.

"The major problem we deal with is a lack of awareness in this city—a lack of accepting what we consider to be our basic premise: people are going to come. There are peaceful ways to deal with them and there are non-peaceful ways to deal with them," says Linda Gravatti



Tom Gottball

thoughtfully. "Every year we try to talk to the city government about taking over some of our functions because we would love to be put out of business, but they never respond. We feel that the city should provide resources and basic services for people who need them—things like housing, legal and medical aid. But instead the mayor announces that there will be no free resources from the city, hoping that his message will go out across the country and scare away young people without much money."

Still, they come, and by the thousands. Many who come are totally unaware that in New Orleans it is

The celebrants include citizens of New Orleans, "paying guests" and the young street people



David Stephens

central lockup—we posted the numbers and they were torn down. Often it could be a matter of days that people have to stay in jail while they are being processed enough to get the option of getting out or coming to trial. So you get a lot of people who will plead guilty, just because they'll get out faster that way."

The Mardi Gras Coalition tries to reach young people long before they're hauled off to jail. Their publication, a survival guide to the Mardi Gras, exhibits hotline and help numbers on its front and back covers—a key to the succinct advice contained within ("don't be alone on the levee at night, or it's just you and no witnesses"). The Coalition has tried to cover all aspects of survival in New Orleans — places to sleep, to eat, to get work, and to deal with medical and legal problems. If you are really without any cash at all, there are names and addresses of places to feed and clothe yourself, to eat and bathe, for free for a limited time. Local churches, St. Mark's, St. Anna's, and The Process, furnish space for young people to sleep, eat, to take free courses, to meet for conversation and coffee. The

illegal to hitchhike, it is illegal to play your guitar on the street, it is illegal to stand in a doorway, it is illegal to form a chain of people and march through the streets—it is even illegal to sing on the streets! If you don't have a cent you are considered vagrant. And all these laws can be enforced at any given time.

"These laws are enforced during Mardi Gras as a control measure," says Linda. "You have lots of people put in jail—out-of-towners who don't have anyone to vouch for them or put up the bond. They don't know who to go to for legal aid. Last year we had problems getting legal aid phone numbers posted at

Metropolitan Community Church ministers to homosexual youth. A section of the survival guide contains suggestions for inexpensive or free entertainment, pleasant parks to visit, local sights. A lengthy section on legal information details most of the obscure laws which may be enforced to "control" a group of people and offers many suggestions about how to deal with the authorities with a minimum of hassle and aggravation, as well as what to do, once sent to central lockup. The tone is helpful, rather than judgmental.

The survival guide was developed by the Coalition, not as an affront to the established authorities of New Orleans, but to help three distinct groups with sometimes conflicting interests to deal with each other non-violently.

"Most of the police here are working 16-hour days during Mardi Gras; and that's ridiculous for anyone," Linda says. "They also have a lot of pressure from the business people of the city who feel they aren't making enough money during Mardi Gras. The point is to get rid of all these 'undesirable' people."

Police statistics for the French Quarter (the area of the city towards which most of these young people gravitate) show that the largest number of arrests made during the last days of Mardi Gras in 1972 and 1973 were for refusing to move on and public drunkenness. The third highest police statistic for the French Quarter during Mardi



Tom Gottball

Gras during these years was arrests for sleeping in a public place. It is ironic that a city which invites people to come for a "party" and encourages revelry and fun-making amongst those who rent the dozens of halls for balls and other festivities, arrests those who are not affluent enough to take their merry-making off the streets.

The attitude of the city fathers is easily summed up in these words from the Tourist Commission's "Mardi Gras Evaluation" of 1972:

"Related closely to the first problem (drinking on the streets) is the problem of large numbers of undesirable visitors. These persons

in most instances were young people in their late teens or early 20's, who came to New Orleans with no place to stay and with little intent of spending money on other than personal gratification . . ."

One wonders why bought-and-paid-for middle-aged gratification is somehow implied to be superior to youthful cheap-thrills gratification, since all are seeking a common "excitement," and often with equal enthusiasm in the streets of New Orleans.

The Mardi Gras Coalition has filled the gap created by dreams and young fantasies of what Mardi Gras should be and what it really is. Last year alone, they provided housing for over 700 people nightly throughout Mardi Gras week, 200 people were fed daily, 600 people were seen during Mardi Gras week by the HEAD (Health Emergency Aid Dispensary) medical clinic, and nearly 5000 people availed themselves of the informational services offered by the community switchboard.

"But it hasn't been easy," says Linda Gravatti. It wasn't until after the 1973 Mardi Gras that the Coalition was extended thanks by the city's Human Relations Committee.

"I felt that there was more public sentiment against the Mardi Gras in 1973," Linda continues. "The city loses money every Mardi Gras with the clean up crews, the additional police pay, etc. You add to that the fact that there is little or no place for



Jewish or black people in Mardi Gras. There is some question whether the city should support something that is so discriminatory. Many people are becoming concerned about what this 'Carnival' is all about."

Todd Ochs, 1974 Coalition board member, spoke hopefully about the future. "The 1974 Mardi Gras might be plenty quiet, especially with the



UPI

gasoline situation.

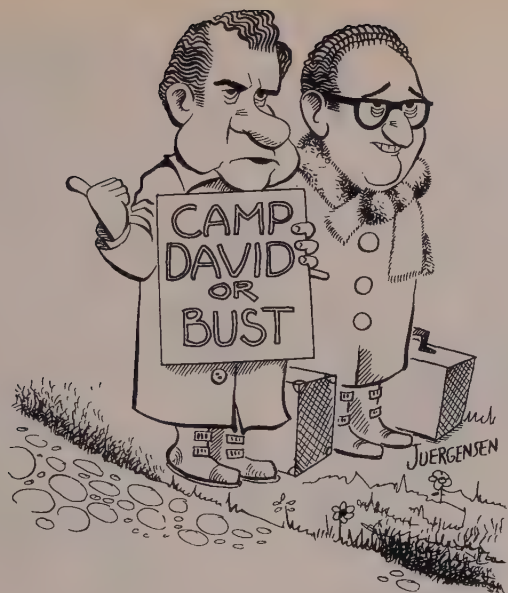
"Though we feel we're doing their job for them, cooperation from the city has been greater recently. During the 1973 Mardi Gras individual police officers thanked our medics throughout the week and used our survival booklets instead of their clubs. So, in 1974, we look forward to greater peace and more fun." □

Once a religious festival among early French settlers, it is now a week-long carnival

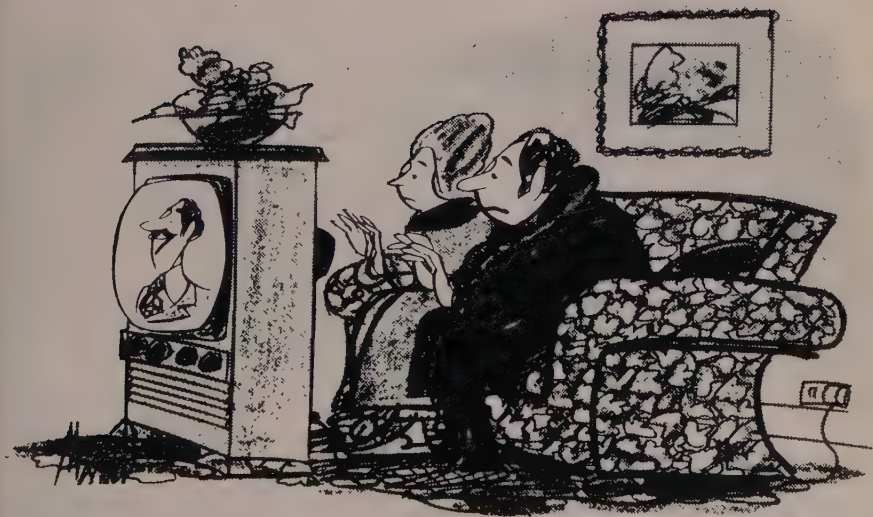
cartoonists of the world
view the

ENERGY CRISIS





Juergensen—Rohrer Cartoons

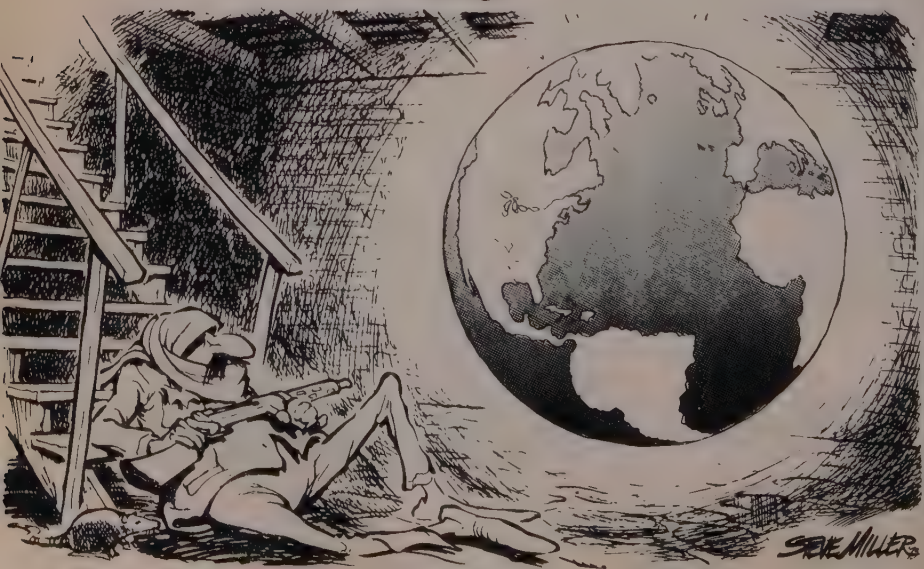


© Punch—Rohrer Cartoons



"Remember the old days when they used to come and take photographs of our beggars?"

Hostage



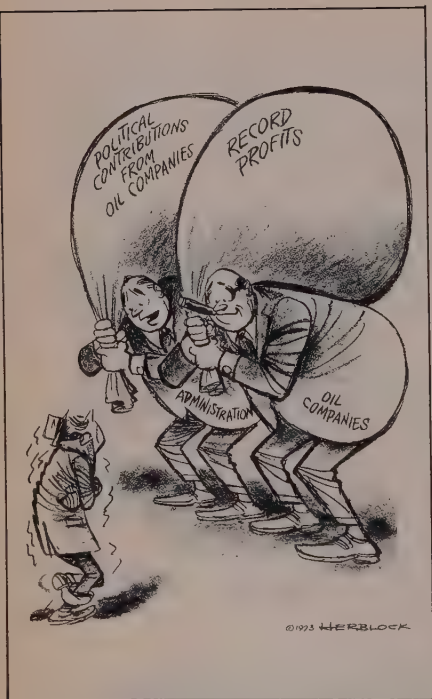


"Y'know, I think this oil crisis is worse than the Government is letting on . . ."



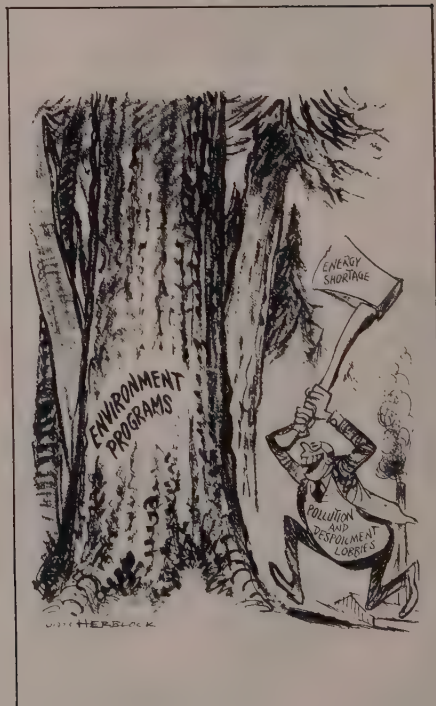
Chambers—Halifax Herald, Canada, Robco Cartoons

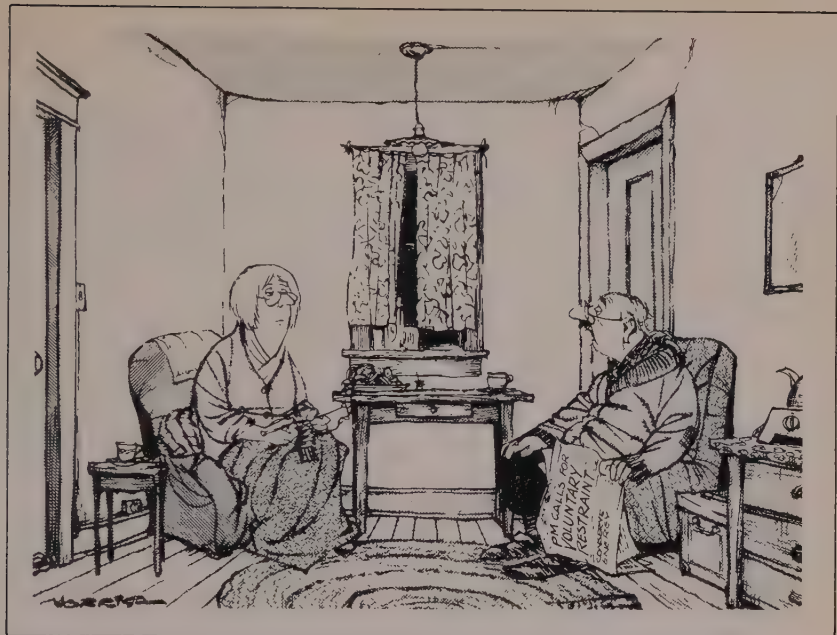
The hungry lion and the succulent lamb



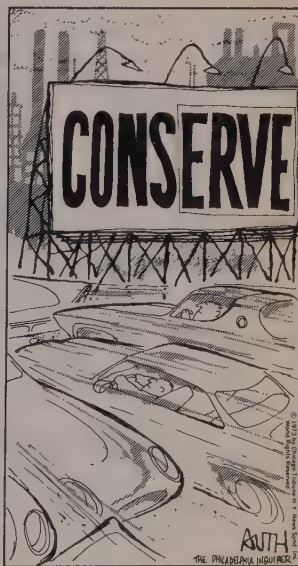
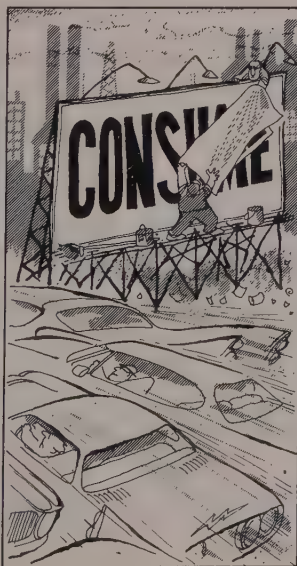
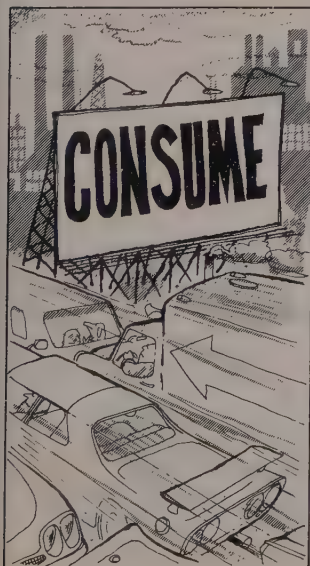
"We all have our burdens to bear."

"Wow!"





"Gosh, we've been practicing conservation and restraint for all the wrong reasons—poverty."





JUST LISTEN...

PHOTOGRAPHY BY RANDOLPH FLOYD





The Jazz world
Full of colors
Flashing popping
Coming from everywhere
Jazz is love
Coming from the inner mind
Sweet and soft
I wish jazz was
here

ALL
The Time

Michael Gill
age 13

*From THE VOICE OF THE CHILDREN Collected by June Jordan
and Terri Bush. Copyright © 1969 by The Voice of the Children, Inc.
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FOR NINA SIMONE
WHEREVER YOU ARE

The great
singer

Nina Simone
fills your heart with soul
she makes your brain rock and roll
makes your mind forget
the question that is unanswered

Go ahead Nina bring
out all of your black soul
Just sing it
hit it to the
white man eyes
Make him realize
that a black woman voice
will never
die

*Linda Curry
age 15*

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touch me not, for i am fragile
I'm like the birds whistling in the trees,
so content and happy where i am.
leave me here, for if not here,
I am dead.
touch me not, for i am fragile.

Phillip Solomon
age 14

Randolph Floyd is a free-lance photographer, currently studying at Pratt Institute in New York City.

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**Bill
Withers
“EVERY-
BODY’S
GOT
A
GRAND-
MOTHER”**

BY ELEANOR MOORE
PHOTOS BY CHUCK SLADE

Although the name Bill Withers may not yet be a household word, the hit songs this talented singer/composer has written are already old favorites. "I can go to Las Vegas and hear at least five songs I've written on any given night, but nobody knows where the songs came from except the guy who's singing it," says the man who wrote "Lean on Me," "Ain't No Sunshine" and "Use Me." An exaggeration perhaps, but there's no denying that Bill Withers has had almost meteoric success in the pop/rock/blues music world.

And there's much more to Bill Withers' quickie professional prominence. He writes all his own material, and the songs are about the simple things in life—those experiences common to all of us—but seldom recorded with such simplicity and honesty. Perhaps his most moving and popular song, "Grandma's Hands" describes his childhood memories of the loving, gentle lady most of us recall. Each verse is built around Grandma's hands, which "clapped in church every Sunday," "issued out warnings," "used to ache sometimes and swell," "would hand me a piece of candy," and

Eleanor Moore is a free-lance writer from New York City.

Chuck Slade is a young New York free-lance photographer who's recently done a major story on the Ringling Brothers Circus.

finally, those hands always "picked me up each time I fell."

The records he has cut do not tell the whole story. Withers recently performed at an SRO Madison Square Garden benefit for retarded children. On the bill with such veteran stars as Judy Collins, Richie Havens and Kris Kristofferson, Bill proved to be the smash act of the evening. He is a powerful stage presence. Before the audience would let him offstage, he had to sing "Lean on Me" all over again—from the top.

At 35, Withers has come a long way from his hometown of Slab Fork, W.Va., a coal mining community (his father worked the mines). The town was virtually ruled by one family who owned all the houses, the general store and gas station. Admitting Slab Fork was "the type of place that would make you unlikely to go out and try the world," he managed to get out at an early age by joining the Navy, and saw a lot of the world in his nine years of duty.

Withers finally settled on the West Coast and spent time doing assembly line work for Lockheed Aircraft until he made his move and broke into the record industry. His overnight success has been phenomenal, and one can only surmise where Bill Withers, the performer, will go from here.

Bill's sister teaches in a school for disturbed children in New York state. The day I spoke with him,

he and his actress wife, Denise Nicholas (of T.V.'s "Room 222"), had just returned from a trip to the school to "rehearse" his act and bring pleasure to the children for whom such treats are rare.

Do you see yourself as a performer with outside authority in helping other people? Is this why you are performing at a benefit concert for retarded children?

The Bible said something about people who give and then go around announcing the fact that they gave: they didn't give to help, they gave to be recognized as a giver. If it wasn't for this benefit concert I wouldn't be in New York, because I want to be writing music at home in California. It was something that came up. My own sister works with kids who are not the most privileged kids in the world. I wanted to do it because it's for a good reason, but that's not like someone saying, "I was there and I gave. Did you see me give?"

Everyone at the concert for retarded children is probably touched emotionally by the situation. Anybody who's sensitive at all has to feel some kind of thing for people who are not so fortunate, not born with certain gifts.

I'll tell you what I've seen with retarded children. I've seen a lot of people who needed affection and who needed attention from somebody—I have seen a lot of people work with retarded children, and you had to flip a coin

to see who was doing whom the most good.

It is a valid give and take.

It's in the heart. If I go over there and sing some songs, singing some songs is about the easiest thing I've ever done in my life. And I feel good about it.

There are so many things along the normal course of just being in a business like this, where, in one sense of the word you're "touching" a lot of people; and in another sense of the word you're doing a lot for yourself.

Were the children you "rehearsed" for a good audience?

They knew the songs and were singing right along.

Where your professional life is concerned, I feel a tremendous sense of discipline.

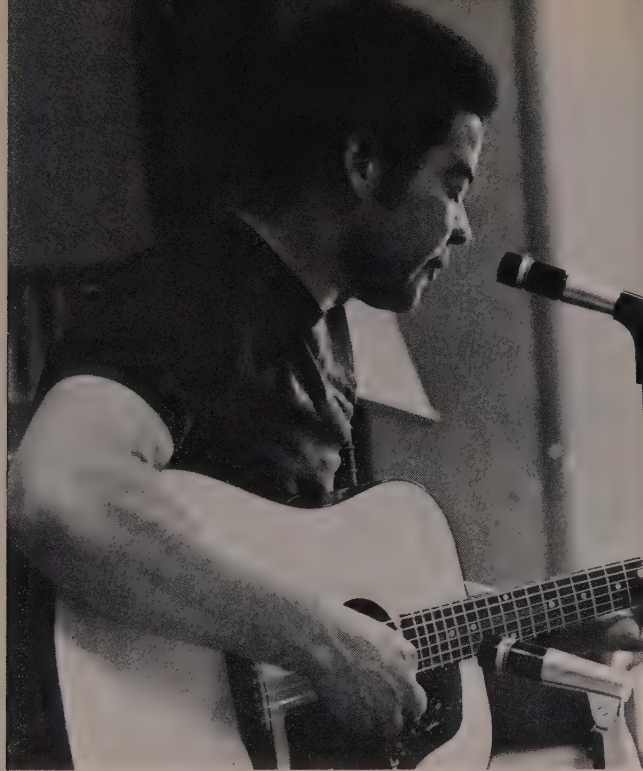
I never fell into a lot of traps in the entertainment business; stuff like drugs and general dissipation.

Is this a prevalent threat?

It's a threat for people who look for some outside thing to relieve some of the pressures. When I first started out, I didn't want to become some kind of a monster, in my own mind or somebody else's mind.

What's a monster?

People who begin to think they are much more important to the survival structure of the world than you can ever be just being in an entertainment medium. The most I can do is make some



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music. I can't cure cancer or anything like that. And now that I've been in this business a few years, there are certain things that you have to learn to discipline yourself to do, like relax.

If you catch five airplanes a week, you have to teach yourself to relax all over again. You have to teach yourself to relax under a whole new set of conditions. Once you become a marketable product, you have to teach yourself to discern between somebody who's trying to do you some good and somebody who's trying to do them-

selves some good.

I've written a lot of songs and had a lot of cover records. People have recorded my stuff from Tom Jones to Steve Lawrence, from the Jackson Five to the Temptations. I often get asked, why I haven't been more promotional-minded so that some of my songs might be identified with me. People really don't know who I am.

You don't think people know you?

Not an awful lot. I'm relatively unknown considering the amount of success I've had.

Was this purposeful?

I never had any kind of plan either way; I just wanted to be myself and let it go from there. I could probably make sure there were a lot more things done if I were pushed that way. But, I have a responsibility to my record company, and I have a responsibility to my own personal state of being. This is not the easiest kind of life to lead and stay sane at the same time. What if you had to go to Florida, Louisiana, Texas, Georgia and Michigan in the same week, and then go back home in the recording studio and try to get something together to record, and then try to fill all the other obligations to the press and the people who work for you?

What have you learned these few years?

I've gotten knowledge of the music business and how it is structured; and so far, I have gone against the established grain of the business. For instance, you are supposed to have somebody who is your own guru, somebody who tells you how to make your music. I had a producer for one hour, and after that I didn't want a producer. I wanted to produce for myself.

There are so many established procedures for things. After you've been around for awhile, you begin to think maybe there can be another procedure—a simplified procedure.

You become more aware of your limits—your stamina limits. The first year in the business I could work every night and it wouldn't bother me. In the second year I started to get a little tired, feel a little pressure. That's when you have to learn how to pace yourself so you give out a good effort every time out. There is a different adrenalin factor. The first time you go on stage, you're all psyched up about it. Then it gets to where it becomes more and more a habit.

Your knees just aren't shaking anymore!

Right, you're not afraid. It's evolutionary familiarity. For instance, the easiest songs a person can ever write are the first ten songs, I think. After that, it becomes more difficult because you have more standards to work against. You have a whole lifetime to feel from. If you've pretty much used that source, next time out you have to go to more contemporary sources. The measure of consistent song writers is very small—real consistency over a period of more than two years. So, you never know whether you are at the beginning of a long career or in the middle of a short career.

Aren't you something of a fluke? You haven't taken the established route. You had a producer for an hour and got rid of him. Before that, you made your own demos [demonstration records] to sell yourself to record companies.



**"I NEVER
FELL INTO
THE TRAPS
OF SHOW
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LIKE DRUGS
AND
GENERAL
DISSIPATION."**

I think it was unusual. But I think more of a fluke would be singing in some joint and having someone discover you. I was very deliberate about everything. It was not an accident. I was much older than most people who decide to do something like that. I'm 35 now. I was going at my career with a much different motivation than someone younger, just starting out.

You did a lot of growing up first.

For sure. I wasn't going to sit around and dream about it. If something was going to happen, there was something I was going

to have to do.

It wasn't easy getting into the record business—nobody liked me. All the record companies said no to me.

They didn't like your demo record?

I think when they look at me they expected me to come out hollering like James Brown. I wasn't singing about dope or ghettos. I was singing about things that were more general. Everybody's got a grandmother. Everybody feels affection. I just don't think they were ready for me.

Do you think you weren't "black" enough for that period?

They would say I wasn't "gritty" enough. Then Sussex records decided to make an album with me. The industry thinks stereotype. "Julia" was on T.V. And that was somebody's concept of being black.

Network concept.

The concept they had of somebody black was that you had to be screaming and hollering about killing your wife or being a junky.

Big trouble.

Yes, that's a good word. That's heavy. But, you can also be black and be in love. You can love your grandmother. And have neuroses that are related to life. If someone's going to restrict me to having feelings only because I'm black, they're really nailing me up in a little box. It's obvious I'm black. I'm probably more black than people who are typically looked at as being black. There's a strange concept of what being black is. For a long time there was the Amos and Andy black concept. It still is the Amos and Andy image. Just think about the current running black T.V. program—"Sanford and Son." Another example of this sterile blackness extreme, along with Diahann Carroll, is Sidney Poitier-types on screen. What's so black about him? When you see his movies, it's like seeing Ronald Reagan in black face!

At the other extreme is the

super erotic black stud symbol in the movies. These cats ride through burning infernos and come out unscathed. It's really the superman syndrome, right? It's never a dude who just comes on screen and develops into a person. It's like going back to Gene Autry and Roy Rogers. And if that's not a step to the rear, I don't know what is.

Were you, yourself, conscious of being typed when you first started out? Did you try to avoid it?

No. I wasn't conscious of it till people started trying to drop it on me. Because you can't say, "I am going to write about something." You write about what you can deal with. You don't pick things to write about. You write about what you can understand. Especially songs when you've got three minutes to tell a little quick story.

So, I didn't want to be pre-programmed. You know, my music—just because I make it—has got to be black. I'm not making it from any characteristics I picked up in Japan!

But the black is secondary.

Yes. I'm a person first. Nobody ever really said to me, "don't write about this and that." However, at that time when I was first going around to record companies, one company would say, "you sound like Lou Rawls." Another company would say I sounded like Jose Feliciano. Now, that's two different people; and you just can't sound



"SEEING A
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REAGAN IN
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FACE."

like both at the same time!

That's the whole ethic, to find someone to fill a type mold that is popular at the time.

They say they want something different, but they don't want that at all. Actually, what we're talking about now is not blackness or whiteness. We're talking about the music business which is controlled by people who, generally speaking, have no musical talent. There are very few heads of record companies who would produce a record. How can you have Aretha Franklin at a record company for

five years and not do anything with her? Columbia had Aretha for five years and nothing happened. She changed companies and went to Atlantic, and that's when you started hearing about Aretha Franklin. So, if someone who's as strong as Aretha Franklin can get buried by a bunch of deaf people who have complete autonomy in these companies, anyone can be **very** talented and stumble around. You have to be lucky. You can be gifted all to pieces, and these people might not hear it.

Do you consider yourself a com-

poser/performer? Would you settle for just being a composer and not performing?

I would hate to be 45 years old out there trying to bat it out on stage. I'll be tired. But you can write when you're 90 years old. So, I consider myself a person. I might do different things.

For instance, I'm going to make a television pilot. It's about a guy like me. I've never acted before, but there are a lot of things I've never done before. I'd never made music before, now I have.

Is it dangerous to do too much?

I think the trick is not to let yourself get so absorbed in things that are available to you that you forget about things that most average people feel. If I decided—"Denise, we are going to Paris after the benefit tomorrow" it would just be a matter of getting on the plane, giving the guy a credit card and splitting.

Now, **that** doesn't prepare you to know what all people are feeling or thinking about. It doesn't even prepare you to know what you feel, because when you get right down to it, the things that are going to cause you the most anxiety are the simple things.

Leaving on the plane and that sort of thing is an awfully seductive trap, though.

Yes. So, the whole matter of it with me is, I feel very grateful for everything that's come, but I don't want to become such a peacock-

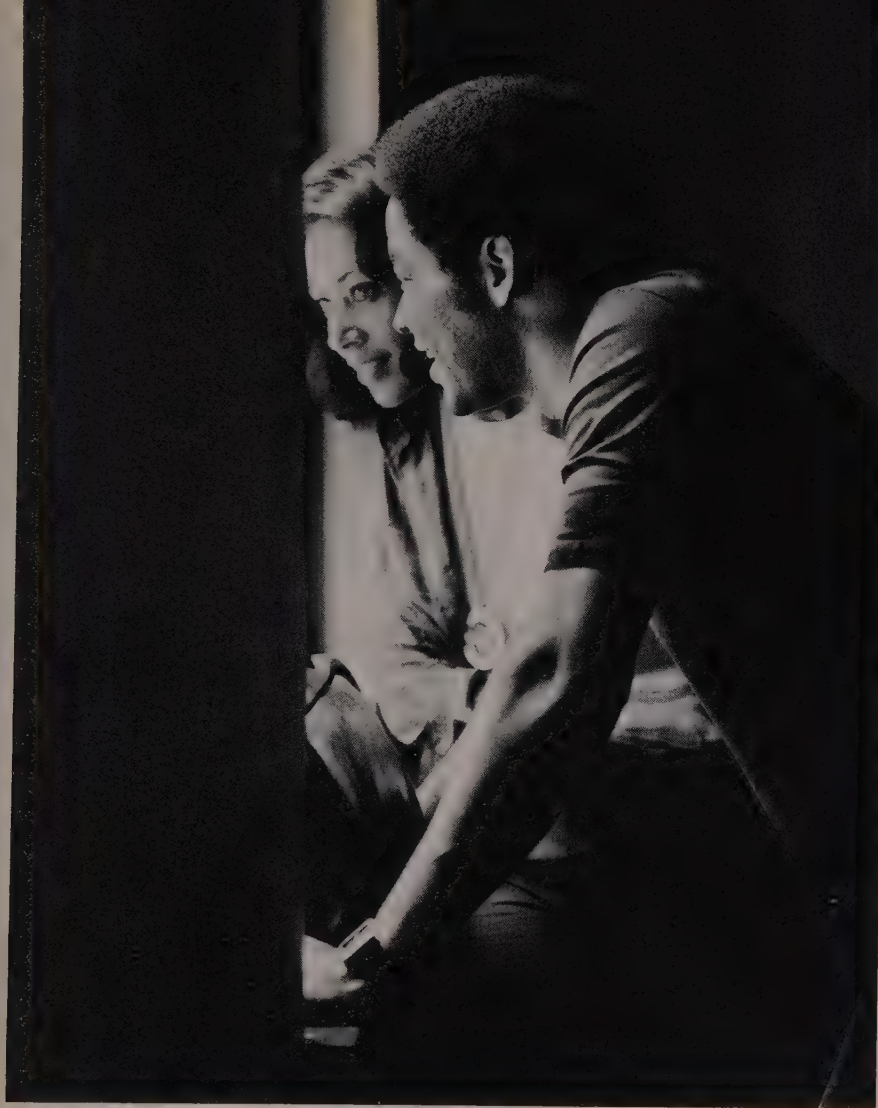


Bill and his TV-actress wife, Denise Nicholas, find time to perform for exceptional children.

"THE EXCITEMENT IN LIFE IS KNOWING WHAT OTHER HUMAN BEINGS ARE THINKING."

dressed-up-spoiled human being that I really don't know what people are thinking, because that's the excitement in life. There is no one who can walk on any stage anywhere and be as entertaining or as exciting as a bunch of guys in a poolroom, or a bunch of kids in a park feeling good. Feeling good. That's where it's at.

People have to have stories, so the only thing we are is people who give people idealistic stories



to identify with. Actually, it's a two-way street. I make music because it's something I need; I can be by myself, and sometimes I play just because it's going to

make me feel good. I just pick up my guitar and groove and shout.

The only thing that you have at your disposal are feelings—and that keeps you going. □



MY ENCOUNTER THE CHARISMATICS



WITH

Y GABRIELLE FACKRE
PHOTOS BY BOB COMBS

What I like about being a Christian is the freedom to roam. Since Jesus didn't ordain one style of worship as the right way for all time, I can learn a lot about what my faith means by sharing with other believers. But if the other style of worship is too different, it becomes a threat to mine. That's how I felt when I started going to charismatic and pentecostal services to do research for a psychology of religion course last fall.

Every testimony I heard, whether I talked with a Lutheran, a Presbyterian, an Episcopalian, a Congregationalist, or a Catholic charismatic, began something like this: "I was really turned off by all the noisy stuff I saw, people hoot'n an' hollerin' in the church, and, most of all, speaking in tongues. I shunned them as some kind of fundamentalist fools. But then I would get curious about where all that joy came from, all that enthusiasm, and think, 'well, maybe there's something in this.'"

A classmate of mine at Yale, Paul, who was formerly active in politics while attending his Jesuit high school back home, told me how he got from there to being an enthusiastic member of the "charismatic movement," as he called it. "Coming to college showed me my limitations. Helping others is what I consider a horizontal relationship—I was good at that. But I began to realize I was missing the 'vertical dimension' in my life." What Paul

Gabrielle Fackre, 20, is a junior at Yale University where she has a combined biology and religion major.



Demos Shakarian, founder of the Full Gospel Businessmen's Fellowship International, prays for a woman at a Syracuse convention.

felt he needed was a "personal relationship to Jesus."

During that exploring period, he went on a retreat led by a woman who founded a charismatic community in New Haven, Conn., Pam Jackson, who was also a Yale student at the time. Paul says he was inspired by Pam's vibrant faith when she spoke of having that personal relationship. He began praying a lot. A few weeks later at a "mass of the Holy Spirit" back at his old high school, he experienced a speechless "power of the Holy Spirit" in him, "like joy welling up inside," crying and falling to his knees next to his startled friends. Soon after that, he joined Pam's community and "received the gift of tongues."

Every Thursday night, when, on other parts of the Yale campus, the yogis are chanting and the TM people meditating, Paul gathers with his

community in the basement of the Catholic chapel for the weekly public prayer meeting. This group is affiliated with "Catholic Charismatic Renewal," a movement that began in 1957 in Duquesne University, and is a daughter community of the thriving group in Ann Arbor, Mich., where Pam came from as an "apostle" to begin a new community.

The worshipers sit on chairs arranged in concentric circles, with three or four folk guitarists up front who accompany the songs that arise during the prayers — someone will start "Amazing Grace" or "Rejoice in the Lord." In between songs, the group prays together, each free to speak aloud or silently in prayer. The effect is like a rising-and-falling babble. Then members speak testimonies, teachings and prophecies.

One night I heard this "prophecy" from a young man there: "Listen to

"My friend experienced a speechless 'power of the Holy Spirit' and he 'received the gift of tongues.' "

me, my children, I am calling to you. I hear all your prayers and cries. It is time for you to withdraw and seek my presence. Retreat, and listen to me. My table is waiting. Still your hearts and come." Afterwards, I asked him what prophecy was. He said, "It's a gift you have to practice, like playing the piano. At first my prophecies were not very articulate. But the one tonight had been growing on me all day. I kept having this feeling of what the Lord was trying to tell me."

Besides the enthusiasm of the meetings, it is hard to resist the warm reception a stranger feels when he or she walks in. I went to an evening service in a black pentecostal church near where I live in New Haven. The ladies' missionary society had gathered for their weekly meeting and prayer. As soon as the leader saw me, she came and took me by the arm and told someone to get me a pillow so I could join them kneeling and praying at the altar. The full feeling I felt during the gospel hymns we sang together was the best part of the service for me. But I had a little trouble at the altar because I couldn't speak in tongues.

Speaking in tongues just may be the hardest thing for a non-pentecostal to understand. In the book of Corinthians, Paul calls it a sign

to the unbelievers. To a denominational Pentecostal, speaking in tongues, or "glossalalia," is the evidence that someone has been "baptized in the Holy Spirit." As one woman described Spirit baptism to me: "You go into 'tarry,' we call it (from tarrying or waiting on the Spirit), you raise your hands and surrender to the Lord. We all pray over you. God does the rest. You feel the Spirit come up in you. We see the evidence of speaking in tongues."

To me, an outsider—though not an unbeliever—this was a real puzzle. When someone is praying in tongues, it sounds like a bunch of gibberish: "Ana rane. Shumlahama cooscan. Esk Lahabeet sinya hallelujah eus ureng say lo . . ." Some psychologists explain it as coming from a semi-trance or "dissociative" state where there is no conscious control of what sounds are formed. That may explain why tongue-speakers can go on forever and I can't when I try to imitate them. Other people who have studied it compare it to baby talk and say that any sufficiently uninhibited adult can do it, too.

It is true that speaking in tongues is not limited to Christians. The Greek prophetesses at the Oracle of Delphi spoke in tongues and many modern mediums use glossalalia as a standard part of their techniques. The pentecostals believe that they are speaking in "tongues of men and angels" but the scientists are agreed that these "strange tongues" are no known human language.



"Sharing" at a Minneapolis Christian coffee house.

"Jesus didn't ordain one style of worship as the right way for all time."

The new generation of pentecostals, such as the members of Catholic Charismatic Renewal, do not emphasize glossolalia as much. They consider it as simply another way to pray, perhaps comparable to a rosary or a mantra. They always told me not to worry if I couldn't speak in tongues, for in the Bible it is considered the least of the gifts of the Holy Spirit (I Corinthians 12:28). And in the New Haven prayer meeting, at least, those who speak in tongues do so quietly, following the admonition of the Apostle Paul, who says they are only good for the person who is speaking, because only God understands the "tongues." And the Apostle goes on to say that he prefers five words spoken "with the mind" which teach others the Word of God than 10,000 words "in a tongue" which nobody understands (I Corinthians 14:13-19).

The charismatics get their name and motivation from the nine spiritual gifts, or *charisms*, given at the first Pentecost, as related in Acts 2 and as defined in I Corinthians 12: 8-11. The nine "gifts" are the word of wisdom, the word of knowledge, faith, the ability to heal, the power to do miracles or great deeds, prophecy (also interpreted as preaching the Word of God), the ability of discernment in spiritual matters, speaking in tongues, and interpretation of tongues.

Until the 1960's, the celebration of these "gifts" was found primarily with such classical pentecostal groups and personalities as the Assemblies

of God, Pentecostal Holiness, Four-Square Gospel, Aimee Semple McPherson (of Los Angeles), Oral Roberts, Full Gospel Businessmen's Association International, and David Wilkerson (author of *The Cross and the Switchblade*).

But since 1960, the "baptism of the Holy Spirit" has spread among mainline U.S. churches, especially among the Lutherans, Episcopalians, Presbyterians, and Roman Catholics, and less among other major denominations. This current wave of enthusiasm is generally known as the neo-pentecostal, or charismatic, movement.

At the time of the reconversion of my friend, Paul, he vaguely knew of the Pentecostals as a third kind of Christianity—Protestant, Catholic, and Pentecostal—and he had never heard of Catholic Charismatic Renewal. Now he lives in what he calls a "charismatic household" with three other members of the New Haven charismatic community, sharing expenses and eating communally.

When they moved in, their apartment was unfurnished and they were lacking many kitchen utensils. "Miraculously," says Paul, "Friends started coming to the door with things the household needed—all except for coffee cups." In their evening prayers, they included a prayer for some coffee cups. Sure enough, the next ring on the doorbell was someone bearing a set of cups.

I joined them for dinner one day, and afterwards—before washing the dishes—we all went upstairs to pray.

Pam laughingly set a timer, "like we were cookies or something, for we found that if we don't do this, we go on forever." I never heard the Lord's Prayer prayed so prayerfully as they did it that evening. It was easy to see why Paul had felt and been drawn to the reality of a personal relationship with God. Prayer, indeed, is one of the main things they do together. Another evening I walked in while they were praying over a student friend who was behind in his term papers and worried about an exam the next day.

For all the openness and enthusiasm of charismatic renewal, I still felt barriers at each different meeting I attended. As much as I felt invited to participate, there was a curious aloofness, even insensitivity to others, about their worship that made it hard for me to join. Maybe this was just the style, with everybody doing his own thing at the same time. Whatever it was, it struck me from the beginning.

My first pentecostal experience was last summer when I visited a small town in rural Puerto Rico which was the home of a friend, Ramonita, who was my age and studying to be a practical nurse. She had been a member of the church we were going to which had "gone charismatic" two years before. Her father was against this change and he made Ramonita quit the church. On this evening she was returning for the first time.

When I walked in the door, the first thing I saw was a framed sign

saying, "No women are permitted in pants. It is an abomination of Jehovah. — Deut. 22:5." Ramonita had warned me to wear long sleeves and a skirt.

Ninety youth were in charge. Alternating songs and prayers opened the worship. Everybody prayed aloud and at the same time. "Gloria a Dios!" and "Hallelujah!" punctuated everything anybody said. A couple started shaking during these prayers. Visitors were introduced and I spoke briefly in the most gracious Spanish I could muster. A young evangelist spoke loudly into a mike and then in equal decibels his wife sang a gospel song. The evangelist then shouted into the mike so painfully that I held my ears. No one seemed to notice, for they were spellbound. The minister worked up the congregation and himself. An old man suddenly picked up a baby and began running around the church with him, shouting. A woman two pews in front of me began spinning in a circle throwing her one arm up now and then. Then people began popping from their pews all over the church.

I wanted to ask Ramonita if she had ever experienced such fit-like responses but there was too much noise. The minister sang some more and led what sounded like cheers. I was fascinated studying the people around me who one by one "fell into the Spirit" Then I noticed Ramonita, next to me, was beginning to quiver. I thought of how she had told me the day before that she felt

like crying but didn't know why; how both of her parents are sick; how she's barely making it in school. I remembered all the grateful letters she showed me that she'd received from patients she's cared for; the love that flows so freely through her; her piety; and the circumstances surrounding her leaving church two years ago. I felt a flash of anger at the minister for unbalancing my friend and decided to reach out and comfort her. That's when she really exploded in tears and trembling and sank to her knees away from me. I wondered if human interference detracts from the exalted feeling of "the Spirit."

A few moments later, the regular pastor, an older man, came up to me and asked what I thought of it all. Was I scared? I said "No, but I've never seen anything like this before." He explained it was like the first Pentecost. A friendly-looking girl came over and asked me if I wanted to go outside with her for awhile. There didn't seem to be anything I could do for Ramonita, so I went with the girl. Outside she asked me what my conversion had been like. I said it was evolution, not revolution—more like growing into a garment fitted for me or exploring a house I live in.

The pastor joined us and told me that when these charisms began to happen in his church, he didn't like it, but in time he decided that it was good for the people. I remarked on the great source of energy here that could be channeled into the

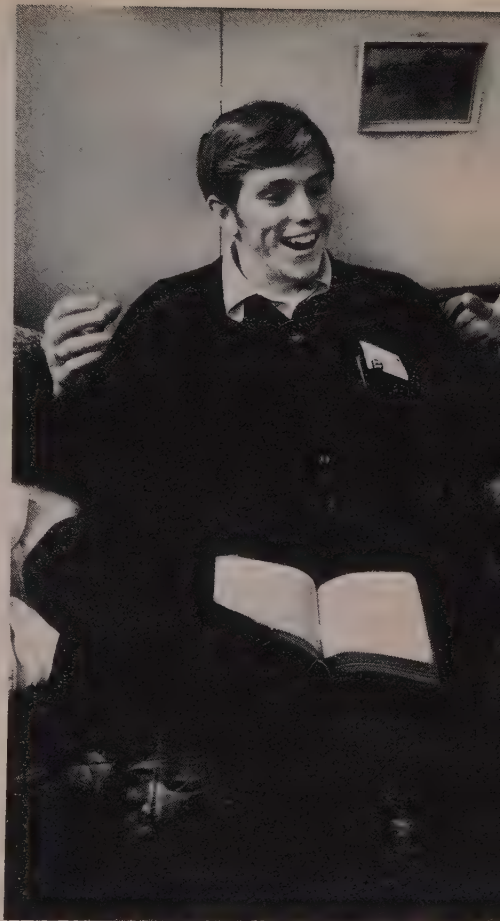
struggles for peace and justice in Puerto Rico. Seeming not to hear me, he pointed to his now departing congregation, "Look at all those people. They're going home happy. That's wonderful."

Ramonita came out glowing. I asked her how she was and she smiled and said fine. The cramps she had been having all day were healed during the service.

As I thought it over later that night, I realized that I have seen something like this before—at rock concerts. The same mass helpless ecstasy, charged up by the music. I know the feeling of letting go the moment the music gets a hold of you and the strobe lights turn up the excitement. If you've had an especially tense day, you really get into dancing and whatever relation you had to your partner drops away.

That's one of the problems of going to a pentecostal service as an outsider. The experience of "baptism in the Spirit" is intensely personal and hard to share with those who have not had it. Thus my friend Paul has not told his parents about the charismatic gifts he has—"I don't think they would understand"—even though both are Christians.

Not only families but congregations know bitter divisions over the revival of pentecostalism. In Puerto Rico, the Catholic church in the plaza of the town I worked in is now torn between those who come for the charismatic prayer meeting and those who attend the traditional mass. One block away, in the Evan-



Home Bible study in Winona Lake, Ind.

*"The Apostle Paul wrote:
'In thinking be mature.'
To me that means using
your head and political
insight to deal with the
world."*

gelical Church, half of the members left last year when the pastor took a hard line against a pentecostal faction which was trying to take over. He is even afraid to use electric guitars in the service because they are a symbol of the emotional worship of the pentecostals. I asked him why he thought people were drawn to that. "Because they're insecure with life these days," he replied. "It is a great distraction from the many problems."

For mainline church people, the new charismatic renewal cannot simply be classified as traditional Pentecostalism—for although there are still similarities—their differences make the new movement more attractive and ecumenical. For example, the new pentecostals—or charismatics—are generally remaining with their parent churches and in some cases being given an ear in high places, if not official sanction.

The new movement accepts or adapts to the established liturgical order of worship except in special charismatic prayer meetings. There are fewer strict taboos against smoking, hair styles, contemporary dress, movies and those things often disturbing to traditional pentecostals. They come from higher economic and educational backgrounds. And they appeal to young people and give them positions of responsibility.

Why are young people swelling a movement that has mainly been identified with the poor and black during this century? A student's life can get as lonely as anyone's. Aca-

"My own most certain confrontations with Christ have been in my struggles and failures to love my neighbors."

demics tend to undermine feelings. Intellect does not have all the answers. This envious "personal relationship," with its continual assurance and support, may begin to seem worth the price of "abandonment" of one's will to God or just one's inhibitions in public, depending on how seriously a person takes it.

A Catholic priest I know did 13 psychological case histories of young people who had dropped out to become part of the charismatic movement. He found a common dependency in the nature of those he interviewed, and failure or lack of interest in intellectual pursuits.

In a way I envy the "purity" of the charismatics. They are less "of the world" than I, and never seem embarrassed to speak their simple faith. And they do seem to have Jesus on their side—"Unless you become as little children . . ." So they are dependent and unselfconscious like children. They are selfish in that they do not step out of their circle, but unselfish in their willingness to pull you in. Within their circle they experience a continuous emotional confirmation that they are supported from literal "manifestations of the Spirit" upon which they are dependent. Tongue-speaking reflects their child-like trust.



Nicky Cruz, a converted gang leader, prays for Johnny Melendez, another gang member, at Teen Challenge in Brooklyn, N.Y.

Who are these charismatics? I met among them a housekeeper who'd like to do more than clean other people's homes, a Puerto Rican mother who has more children than can be healthfully supported, and many students who didn't find what they were looking for in college—all surrendering their beaten wills and being transformed in the group. The housekeeper with her black face shining like Moses' lays the gospel on us. The Puerto Rican mother unfloods her heart singing and testifying. The Yalies are leading this show and no B.A. is necessary.

The simplistic belief that prayer and Jesus will solve everything sticks me like a thorn. Because ultimately, what they say is right—my efforts will not bring in the Kingdom. I act in an ambiguity of who empowers me, is it God or my own desires, or both? I already feel guilty

enough for the compromises I make when I do those things that seem right to me at the time. Yet that tension seems to be the price one pays for taking any action at all. My models—the people who make my eyes shine—are the great lovers and fighters who take the risk of impurity.

I continued going to the New Haven charismatic meeting for a semester, trying to fathom what was wrong with them or with me, because I never felt I could worship there.

For me the worship in these prayer meetings was one-dimensional. I do feel spiritually in tune when thanking my Creator and praying for His Spirit, but my most certain confrontations with Christ have been in my struggles and failures to love my neighbor. My most religious moments have not been in pious gatherings, but during civil rights

and peace demonstrations or seeing what I call "grace" happen in crises with family and friends.

That my friend Paul and others in the charismatic movement find they have to separate evangelism from social action disturbs me. In the two years since joining the community, Paul has had to choose whether to continue working in the "horizontal way" in social action or focus on bringing people to a personal relationship to Christ which he sees as basic for social change. For Paul, evangelism and action are steps one and two. He feels he has made the right decision. "It was unbelievable, just incredible last year—the Lord kept sending me people who were searching and I was able to help them completely change their lives."

"What next?" I asked him. He pulled out a copy of the radical newspaper, *The Catholic Worker*. "I'm really drawn to this in the future, as a way to do both."

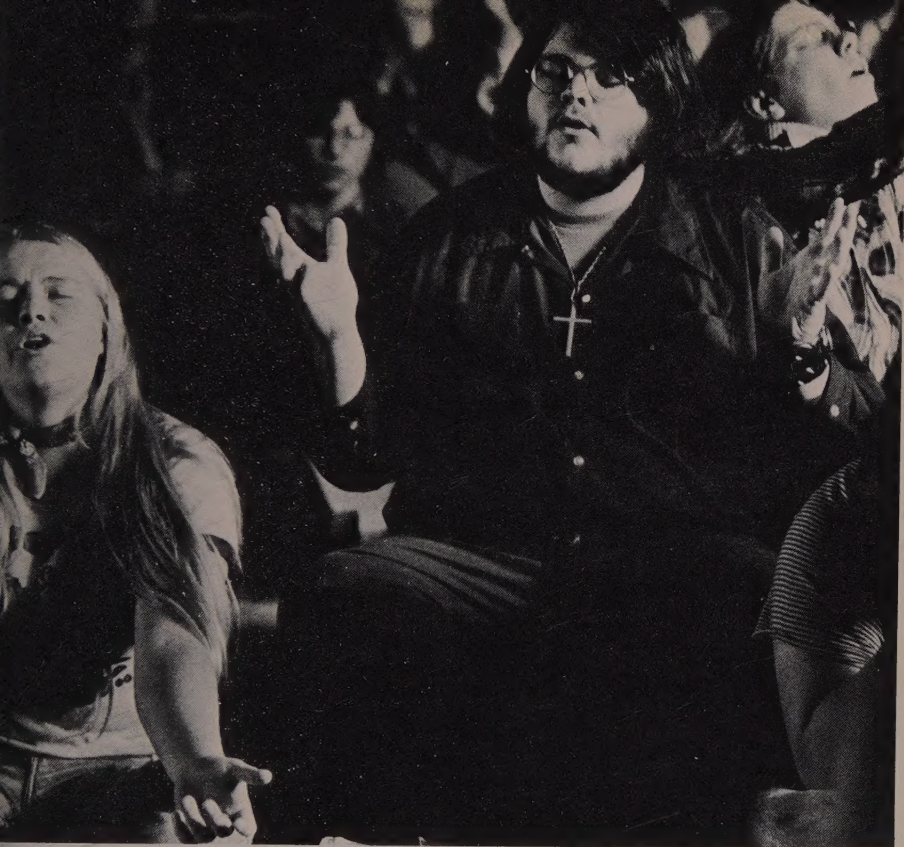
The Apostle Paul wrote: "Brethren, do not be children in your thinking; be babes in evil, but in thinking be mature" (1 Corinthians 14:20). To me that means use your head and political insight, for you'll need all the wits you have to deal with this world. "Only those who obey believe and only those who believe obey," said Dietrich Bonhoeffer. That is a paradox by which I test my faith and which I personally try to follow.

George McLeod, one of the founders of the Iona Community in Scotland, addressing the Presbyterian



Worship at Love Inn, a Christian community and church in Freeville, N.Y.

Charismatic Conference last year in Ann Arbor, echoed the same thought: "Who will inherit eternal life: When the King sits in judgment over the nations, who will be judged? By their piety? Their churchgoing? Their hallelujahs? 'I was hungry and you gave me meat; thirsty and you gave me drink; naked and you clothed me; sick and in prison and you visited me.' It is all economic."



The charismatic movement is highly complex, although some would make it simple. My experience and study have been limited, but intense and personal. And these are my own personal observations. Yet no member of the Body of Christ can judge the worth of another. This applies both to me and to the charismatics.

As we both read St. Paul's writings in I Corinthians 13, we should all remember the Apostle's showing

us the best way of all: "I may speak in tongues of men or of angels, but if I am without love, I am a sounding gong or a clanging cymbal. I may have the gift of prophecy and know every hidden truth; I may have faith strong enough to move mountains; or even give my body to be burnt, but if I have no love, I am none the better . . . As for prophecies, tongues, and knowledge, they will pass away. Love never ends." □

Creative Arts

Tune in to your deepest feelings and let yourself go. Be creative! Write a song, sew a puppet, fashion some jewelry—express yourself! Do beautiful shapes, colors, designs really appeal to you? Does the mellifluous flow of words in a poem set your spirits soaring? Or is it the meaning behind these expressions of the spirit that really turns you on? If you've been inspired to artistic creation, enter this year's Creative Arts Awards. Just follow the simple guidelines below.

Creative Writing

Just about anything goes here—poetry, fiction, essays, plays, editorials, humor, satire, true-to-life stories — whatever form you like and feel you're best at.

Art Work

We welcome any type of art work that can be reproduced in YOUTH. This includes paintings, sketches, mosaics, prints, gags or editorial cartoons, story illustrations, graphic designs, or abstract art—any artistic expression of your own ideas or feelings. Because of mailing limitations, art work should not be larger than 12" x 15" nor smaller than 4" x 5".

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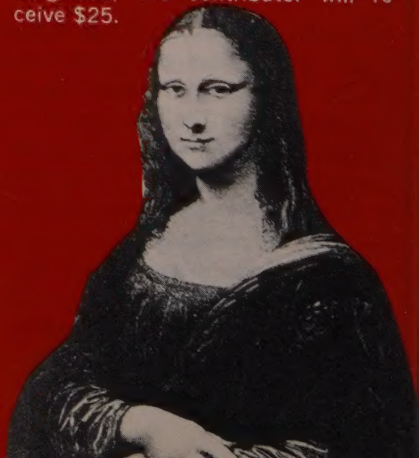
Your print (or prints) should be black and white, and no larger than 12" x 15" nor smaller than 4" x 5". You do not have to do your own developing and printing to enter in this category.

Sculpture

If you've done a mobile, paper folding, wood carving or any piece of sculpture which you'd like to submit, send us photographs which best present all the dimensions of your work.

Here are rules and guidelines:

1. You must be between 13 and 19 years of age to enter.
2. Your entry must be your original work. It may be something you've done as a school assignment, for your own enjoyment, or especially for the contest, but it must be your own.
3. You may submit a total of five entries, but please mail them all together, if possible.
4. Identify each entry with the title of the work, the media you are using, your name, age, and address. Place this information in the upper right corner of each writing entry, and on the back of each photograph or piece of art work you send.
5. Submit writing entries on 8½" x 11" sheets of paper. **CREATIVE WRITING ENTRIES CANNOT BE RETURNED.** So please keep a copy of your work.
6. All entries must be mailed by May 1, 1974.
7. Send your original entries to: **CREATIVE ARTS AWARDS, YOUTH magazine, Room 1203, 1505 Race St., Phila., Pa. 19102.** After the judging is completed, all entries other than Creative Writing will be returned.
8. For each entry published in YOUTH magazine, the contributor will receive \$25.



CONTENTS

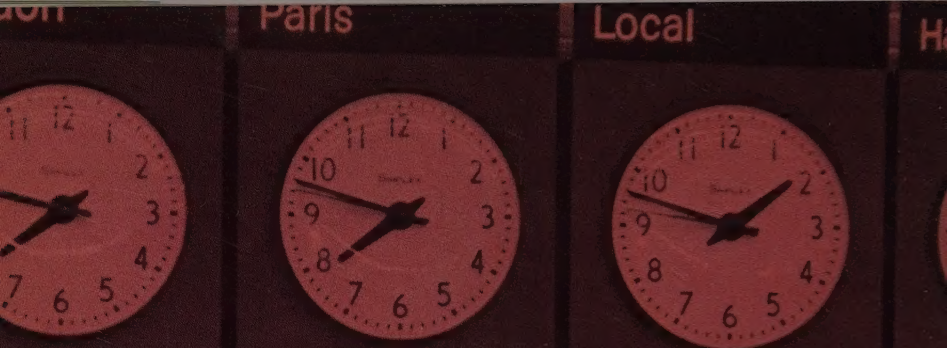
YOUTH TRAVEL	2
Opportunities at home and abroad	
PILGRIMAGE TO MEGALOPOLIS	12
Transparencies by Doug Brunner	
MARDI GRAS STREET PEOPLE	18
By Susan Grant	
ENERGY CRISIS	26
By cartoonists of the world	
JUST LISTEN	32
A visual-verbal essay	
BILL WITHERS INTERVIEWED	40
By Eleanor Moore	
I STUDIED CHARISMATICS	50
By Gabrielle Fackre	
CREATIVE BUG BITES	62
WHAT'S COMING?	63



In future issues of YOUTH:

- Is science fiction really as freaky as it appears?
- The many faces of a world-famous Protestant cathedral as seen by youth
- A young man from India looks at guru mystics, Christianity and communism
- Young deaf students tell what it's like to live in a world of silence
- From Kansas to Canada, a church group tried a cultural exchange program which you can do, too

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No one has ever promised
that the going will be easy.
But there are good com-
panions for the road, and
there are the footprints of
One who went its whole
dusty length.

—OLIVER POWELL

